

**SECOND
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SEASON
1972/73**



**NEW MUSIC
CONCERTS**

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PROGRAMME

Monday, March 19th, 1973
Edward Johnson Building

LES SOLISTES DES CHOEURS
DE L'ORTEF

Conducted by Marcel Couraud

CRIS (1968) Maurice Ohana
(France)

DODECAMERON (1971) Ivo Malec
(Yugoslavia)

YO LO VI (1970) Luis de Pablo
(Spain)

NUITS (1968) Iannis Xenakis
(Greece)

This evening's concert is being recorded by the Canadian Broadcasting Corporation and will be heard on the FM radio series "Music of Today" (the station in Toronto is CBL-FM 94.1 mHz).

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LES SOLISTES DES CHOEURS DE L'ORTF

(ORTF — Office de Radiodiffusion-Télévision Française)

A vocal research group created and conducted by Marcel Couraud

Neither a choir nor a vocal ensemble, but a new 'instrument' for a new music. This group was formed by chance. In 1968, the Royan Festival of Contemporary Art devoted a concert to the music of Olivier Messiaen. Marcel Couraud was the instigator. On the same program, a new work by Iannis Xenakis, titled "Nuits" for 12 mixed voices, had been commissioned by the Gulbenkian Foundation. M. Couraud, only a few months earlier had taken over the artistic direction of l'Ensemble des Choeurs de l'ORTF, and he agreed to form for the occasion a group of 12 singers similar to his previous group which had dissolved in 1954. The concert was a triumph and the audience was enthusiastic, which obliged director M. Couraud, to present "Nuits" as an encore. And so was born Les Solistes des Choeurs de l'ORTF.

Since that time, the group, under the exacting leadership of Marcel Couraud, has continued to develop to the extremes of their vocal abilities, "to push back very far those famous limits which until now one believed were strictly physiological", wrote composer Maurice Fleuret. They penetrate "almost to the essence of the works", wrote another, imposing on the voice an instrumental quality, a new element of musical expression.

The repertoire of Les Solistes ranges from Gabrieli and Schütz to the most advanced of new music written by composers such as Olivier Messiaen, Gilbert Amy, François-Bernard Mache, Michel Philippot, and the four represented on New Music Concerts' program. In five years, the group has performed in major centres of the world: London, Paris, Berlin, Prague, Milan, Vienna, Persepolis, New York, and others. This North American tour, from March 12 to March 21, includes seven centres in Ontario and Quebec, subsidized by l'Association Français d'Action Artistique and arranged by Ars Musicalis-Canada.

MARCEL COURAUD

M. Couraud was first introduced to music by his mother and by an organist at the Cathedral of Limoges. He began his studies in the years preceding the Second World War, at L'Ecole Normale de Musique in Paris, with Nadia Boulanger in composition, André Marchal, organ, and Charles Munch in conducting.

In the process of studying the problems of the voice and being a lover of oratorio, M. Couraud founded a Vocal Ensemble in 1945 which became quite celebrated. For numerous reasons, it was dissolved nine years later. He then devoted himself to oratorio, conducting many works in this form in Italy and Germany, and making recordings on Philips, Deutsche Grammophon, and Erato labels.

In September of 1967, Marcel Couraud was appointed Artistic Director of l'Ensemble des Choeurs de l'ORTF, a choir of 120 professional singers. The following year he founded Les Solistes des Choeurs de l'ORTF.

CRIS (1968) — MAURICE OHANA

Born in 1914 in Casablanca, of Anglo-Spanish descent, Maurice Ohana now resides in Paris. His work, CRIS, was written between November of 1968 and the first days of 1969 for Les Solistes des Choeurs de l'ORTF, and commissioned by the ORTF.

CRIS is a synthesis of numerous experiences the composer tested in his works of the previous decade. The possibilities of the human voice in the exploration of non-tempered sound, the exploration of language observed through electro-acoustical means, the phonetic integrated with the instrumentation and the dynamic, all are essential elements of the texture of the work. The roots of other elements are found in non-European music and in the popular songs of Andalusia, where certain discoveries unite with the preoccupations of contemporary language. Finally, the complex sonority of the 'cris' of the crowd, of savage animals in captivity: completing the main material for a work, and opening to the human voice a world of unlimited possibilities, far from the conventional song which restricted itself to a genre of the past. "The human voice, for example, has never rendered all that it is able to", said Debussy. The analogy with certain pages of polyphony of the XVI Century is also evident in CRIS.

Regarding the text, the 'cris' Ohana presents, according to Valéry, are like a "writing which waits". The liberty left to the interpreters constantly incites their imaginations to improvise the rhythms, the counterpoints, and the silences, which from one performance to another modifies the aspect of certain passages, according to the directions of the conductor who becomes a kind of co-creator of the work.

The sub-titles of the five pieces reveal some of the composer's intentions:

GENERIC: introduction to the language and the general climate.

DELIRIOUS: adventure to contradictory aspects, tragic, buffoon, etc.

DEBLA: (the goddess in the gypsy language) an incantation of profound song in search of 'black sounds'.

MEMORIAL 44: a sort of brief Passion in which some elements of celebration and some traditional Passions meet in a flashing abridgement about visions of a concentrated world.

SLOGANS: finally, where bursting with joy and the denunciation in the explosions of rediscovered life.

DODECAMERON (1971) – IVO MALEC

Born in Zagreb in 1925, Ivo Malec began his musical studies in his home town at the Academy of Music. From 1955 onwards, he paid frequent visits to Paris, and eventually settled there in 1959. Malec had already experienced working with the Groupe de Recherches de Musique Concrète, and had been an observer in Messiaen's class at the Paris Conservatory. When the Groupe de Recherches Musicales of the ORTF was formed in 1960, Ivo Malec worked on a regular basis as an animator of the group's musical activities.

In DODECAMERON, the composer explores the possibilities of the human voice, resorting to previous experiments with sound—experiments which involve lengthy work on electronic material along with the desire to compose music which is in direct contact with natural sounds. Malec wrote: “The voice, which seeks here to fill not only the role of the instrument, but also that of a sound generator producing various forms of

‘white noise’ (sounds having no discernible pitch), does not seek to abandon its fundamental purpose—that of relating man to his surroundings. Whether it be the shepherd elated by the sun and making the bare mountainside ring with his voice, or the town dweller, seeking the origins of his curiosity for sound, by delving into the complexities of musical texture, there will always come a moment when man will find himself confronted by nature, sometimes so transparent . . . and will listen to her murmurings.”

The title, DODECAMERON, was inspired by the famous collection of 100 rather risque tales by Boccaccio, which reflected the immoral and moral attitudes of the 14th Century. Apart from this reference, the title simply means that the work is composed for 12 voices, and more particularly, for 12 real parts. The work was written on commission from the ORTF for Marcel Couraud and Les Solistes, and was first performed in 1971 in Bologna, Italy.

YO LO VI (1970) – LUIS DE PABLO

Luis de Pablo was born in 1930 in Bilbao. Considered one of the most important musical figures in Spain today, de Pablo resides in Madrid. Apart from his composing activities, he has been the initiator of new music ensembles, and since 1960 has been the President of Jeunesses Musicales in Spain.

YO LO VI was written in 1970 at the request of Marcel Couraud for his group 'Les Solistes', who gave the first performance at the Festival of Shiraz-Persepolis. The work is dedicated to M. Couraud and to Claude Samuel.

The title is borrowed from one of the "Disasters of the War" by Goya. The work is a kind of large fresco in which all the possibilities and expressions of the human voice are presented. Enlargements from a continually varying pianissimo, from sudden bursts, very contrasting expressions, whisperings, phonetic plays, etc. . . . make this work a sort of meditation on present life, a witnessing beyond the personal to the collective. All this in a sumptuousness, a violence, a sonorous newness—very personal.

NUITS (1968) – IANNIS XENAKIS

Iannis Xenakis was born in 1922 of Greek parents in Braila, Rumania, on the Danube. Along with his musical studies, Xenakis pursued a scientific education that took him to the Polytechnic School at Athens, from which he graduated in 1947. He then left Athens for Paris, where he continued his musical studies under Honegger, Milhaud, and Messiaen. At the end of 1947 Xenakis was invited by the French architect, Le Corbusier, to work with him on a number of important projects, an association which lasted for the next 12 years. In this field Xenakis distinguished himself by his design of the Philips pavilion at the 1958 World Exhibition in Brussels.

From 1955 onwards, Xenakis introduced into music the conception of 'clouds' and 'galaxies' of events of sound and calculus and the theory of probabilities under the name of Stochastic Music. Later he made use of the mathematical theory of Games which he refers to as 'Strategic Music', and finally the theory of Sets and mathematical Logic which he calls 'Symbolic Music'.

In 1965, Xenakis became a French citizen. He holds many important posts in the United States and Paris, such as Director of the Center for Mathematical and Automatic Music at Indiana University, U.S.A., Attaché de Recherches at the Centre National de Recherches Scientifiques in Paris, Collaborator with the Laboratoire de Physique Nucléaire de France and with the Centre National des Etudes de Télécommunication.

NUITS is one of Xenakis' most recent and most effective compositions. Written for 12 mixed voices, a capella, this brief and taut work develops to the limits of a nightmare and the hope of the hopeless about which Maunier and Eluard spoke. The dedication is significant: "For you, obscure political prisoners, Narcisso Julian since 1946, Costa Philinis since 1947, Hélène Erythriadou since 1950, Joachim Amaro since 1952, and for you forgotten millions whose names are lost".

A work which some should not listen to, but prepare in all quietude to spend vacations in Greece or in Spain: NUIITS ventures to disturb the sleep of tourists who are a little too innocent.

Saturday, March 24, 8:30 p.m. New Music Concerts will feature Norwegian guest composer Arne Nordheim.

The Programme is as follows:

*Solipsism while dying, (1972-73) GUSTAV CIAMAGA – Canada
soprano, flute, piano, electronic tape

Listen, (1971) ARNE NORDHEIM – Norway
Piano solo

*Timai (1973) ALAN HEARD – Canada
flutes, trumpets, violin, cello, double bass,
percussion, piano, piccolo

Dinosaurius, (1970) ARNE NORDHEIM – Norway
accordion and tape

Colorazione, (1968) ARNE NORDHEIM – Norway
hammond organ, percussion and electronics

*World premiere, both works were commissioned by
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Tickets may be purchased from the New Music Concerts
box office, by calling 481-3371, Mondays to Fridays,
9:00 a.m. to 5:00 p.m.

